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Top left: JF3243 - Mahajaran Sarouk - 10.5 x 19.6 - c.1915
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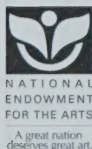
Top right: JF2690 - Tree of Life, Lavar Kirman - 9.3 x 11.8 - c.1900
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A BACH CHRISTMAS



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Welcome!

From John Finney, conductor

Dear Friends,

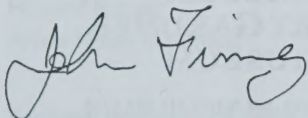
Our December concerts are dedicated in memory of Thomas Dunn, who was the Artistic Director of Handel and Haydn from 1967 to 1986. It's fitting that we honor Tom Dunn with these two concert programs this month—the *Messiah* and this "A Bach Christmas" program. Both feature wonderful choral performances from the ensemble Tom shaped and which features a number of singers who joined the Society during Tom Dunn's tenure.

One of my first professional engagements when I moved to Boston in 1978 was playing the organ with the Handel and Haydn Society under the direction of Thomas Dunn in a performance of Handel's "Ode for St. Cecilia's Day" and Haydn's "Lord Nelson Mass." I learned so much from Tom Dunn over the next eight years. His attention to detail was uncanny—from the unified pronunciation of every syllable the chorus sang (even to the precise timing of the vowels of each diphthong) to the articulation of each instrumental part. His conducting style was a study in elegance and clarity. Large and dramatic gestures were saved for the appropriate moments; his always-surprising gesture for the entrance of the trumpets and timpani in Handel's "Hallelujah chorus" is one that I have unabashedly borrowed.

Tom Dunn expected the highest level of performance from every musician, and was gracious in showing his appreciation. As I recall, he would never take a bow at the end of a performance until he had acknowledged every performer on the stage. I feel blessed to have been one of those fortunate performers.

At this time of giving, there's no better way to honor Thomas Dunn's impact on the Handel and Haydn Society than with a gift in his memory to the Society's annual fund. On behalf of the Handel and Haydn Society's Chorus and Period-Instrument Orchestra, I thank you for your continued generosity in support of this great music we all love.

Warm wishes for the holiday season,



John Finney

The Cabot Family Chorusmaster Chair

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A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Karen S. & George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people including in underserved schools and communities. In the 2008-2009 school year, the Karen S. & George D. Levy Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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In Memoriam

Thomas Dunn (1925–2008)



During his 19-year tenure as Artistic Director, Thomas Dunn led the Society in no fewer than 160 performances, bringing a uniquely personal artistic statement to every musical endeavor. Musicians who worked with Thomas Dunn shared some of their memories of his two-decades of music making in Boston.

FROM MARTHA AND ROBERT BANCROFT

(Former members of the Handel and Haydn Society Chorus)

Those of us who sang for Tom Dunn will tell you that every rehearsal was an education. He was a superb teacher. Our deeper understanding of the great choral works resulted in a whole new level of choral singing. Tom Dunn's vision for the Society was to eventually downsize the large chorus into a smaller ensemble. It was not an easy transition for us singers and when the small group had finally been established and their first concert was to be Bach's *B Minor Mass*, we said "it can't be done." So we came to Symphony Hall not to perform but to sit in the audience and see if Dunn could pull it off. And he did. Brilliantly.

FROM BRETT JOHNSON (Handel and Haydn Society Chorus)

In 1980, when I first came to Boston to study, Tom Dunn had already created what would become his legacy to the musical world of Boston: a professional chorus modeled on the lines of small professional instrumental ensembles. Tom was the consummate educator. He taught respect: for art, for life, for individuals. For those six years before he left Boston, he taught an unformed, inexperienced, and more than a little frightened, young musician about life and about music. Almost 30 years later, now myself a teacher, I marvel at how my daily life is impacted by what I learned from Tom about myself, about music, and life. His profound impact continues to inform my work.

FROM PETER GIBSON (Handel and Haydn Society Chorus)

In her inimitable style, legendary conductor and teacher Nadia Boulanger said of Tom Dunn's conducting, that it was "steady, like a rock; but flexible, like a fish!" Tom came to Boston to be Handel and Haydn's conductor as an *enfant terrible* out of New York, with very clear ideas about how music was to be properly performed—ideas that were often dramatically at variance with how the Society did things back then. Is there anything controversial about *Messiah* performed with a chorus and orchestra of only sixty musicians instead of three hundred? Or about paying choral musicians union scale wages? If it is not, it is Tom Dunn who is responsible. He was able to accomplish all of this because he was so superbly prepared and was tireless in enabling his musicians to realize his vision. But he was more than a superb conductor; it was his infectious love of the art of music and of the performers who executed it that made him the treasure he was—and is—to so many of us. I don't like to think how much diminished my own life would be if I had never known him.

FROM MARY ANN VALAITIS (Handel and Haydn Society Chorus)

I fondly recall my many rehearsals with Handel and Haydn. Tom was the most musical person I ever met! No detail was missed, no lesson left unlearned. The man exuded an unmistakable aura of greatness and genius. His rehearsal manner was soft spoken, yet firm. His conducting technique fluid, graceful, and expressive. His musical intentions were always clear to us. Thomas treated his singers as his equals. Thomas inspired us all to serve the music first and to really listen! That is what makes a first class ensemble singer. Tom taught me that, and so much more. He will be greatly missed.

FROM SUSAN BYERS PAXSON

(Handel and Haydn Society Chorus)

I remember going to my first rehearsal with Handel and Haydn and there was Tom, this kind of impish, aging Puck, perched on a stool with a twinkle in his eyes. I found myself a seat and he gave the downbeat and suddenly I was in the midst of this SOUND, surrounded by all these people who sang well and read well and we just flew through the music and my brain raced to keep up with all of this. I remember thinking: "This—THIS is what I was meant to do, THIS is what it was all about, all those years of practicing and studying, to do something on this level." It was just so thrilling. Everything Tom did was always so incredibly carefully thought out. He had so much of himself invested in everything we did; nothing was ever by accident, everything was terrifically refined.



Program

2008–2009 SEASON

Thursday, December 18, 8.00pm

Sunday, December 21, 3.00pm

NEC's Jordan Hall, Boston

John Finney, conductor

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Cantata No. 191, "Gloria in excelsis Deo"

J. S. Bach
(1685–1750)

Chorus: *Gloria in excelsis Deo*

Duet: *Gloria Patri et Filio et Spiritui Sancto*

Gail Plummer Abbey, soprano

Murray Kidd, tenor

Chorus: *Sicut erat in principio*

Cantata No. 151, "Süßer Trost, mein Jesus kömmt"

Bach

Aria: *Süßer Trost, mein Jesus kömmt*

Roberta Anderson, soprano

Recitative: *Erfreue dich mein Herz*

Nikolas Nackley, bass

Aria: *In Jesu Demut kann ich Trost*

Kamala Soparkar, alto

Recitative: *Du teurer Gottessohn*

Murray Kidd, tenor

Chorus: *Heut schließt er wieder auf die Tür*

—INTERMISSION—

Magnificat, BWV 243

Bach

Chorus: *Magnificat anima mea*
Aria: *Et exsultavit*
Jill Malin, soprano
Chorus: *Vom Himmel hoch*
Aria: *Quia respexit humilitatem*
Teresa Wakim, soprano
Chorus: *Omnes generations*
Aria: *Quia fecit*
Nikolas Nackley, bass
Chorus: *Freut euch und jubiliert*
Duet: *Et misericordia*
Susan Byers Paxson, alto
Mark Sprinkle, tenor
Chorus: *Fecit potentiam*
Chorus: *Gloria in excelsis Deo*
Aria: *Deposuit*
Thomas Gregg, tenor
Aria: *Esurientes*
Katharine Emory, alto
Duet: *Virga Jesse floruit*
Susan Consoli, soprano
Donald Wilkinson, bass
Chorus: *Suscepit Israel*
Chorus: *Sicut locutus*
Chorus: *Gloria Patri*

**These concerts are dedicated to the memory of Thomas Dunn (1925-2008),
Artistic Director of the Handel and Haydn Society, 1967-1986.**

The program runs for approximately 90 minutes, including intermission.

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Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

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Program Notes

A Bach Christmas

CONDUCTOR'S NOTES:

The music of the great Johann Sebastian Bach is unparalleled in depicting the various aspects of the Christmas story: joyous and triumphant music for the song of the angels, pastoral music for the humble shepherds, introspective music to contemplate the mystery and wonder of Christmas. For Cantata No. 191, "Gloria in excelsis Deo," Bach borrows several movements from his own *Mass in B Minor*. I was fortunate enough to play the organ in a performance of this work with the Handel and Haydn, conducted by Thomas Dunn, on March 21, 1985 (Bach's 300th birthday), and the splendor of that performance still resounds in my heart. It is an honor to open this concert, dedicated to the memory of Thomas Dunn, with this magnificent music.

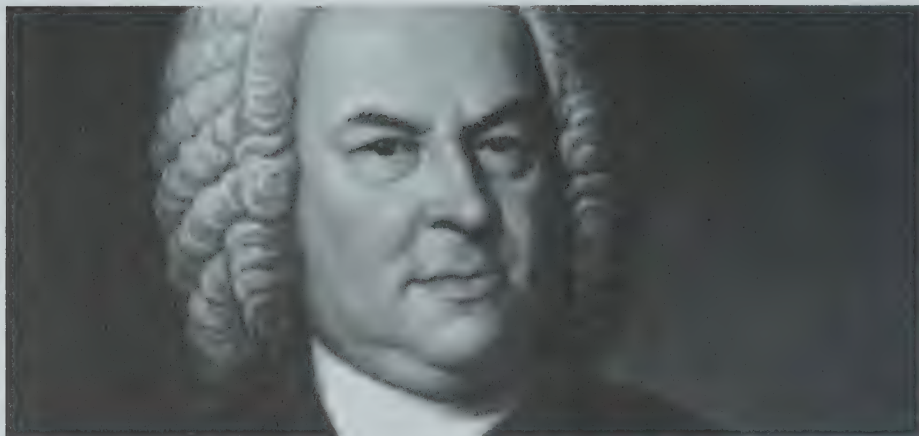
I was introduced to Cantata No. 151, "Süßer Trost, mein Jesus kömmt" by Sharon Kelley (a beloved member of the soprano section of the Handel and Haydn Chorus), who brought it to me one day and asked me to read through the soprano aria with her. I was immediately entranced by the beauty of this sublime cantata as I listened to Sharon's angelic soprano voice float serenely above the intricate roulades of the accompaniment. Sharon passed away on December 14, 2008 after a long and valiant struggle with cancer; her strength and courage have been an inspiration to all of us, and we hold her in our hearts today as we perform this music she loved so much.



I have always loved Bach's *Magnificat* for the sheer variety of its various movements: the splendid choruses, the arias of such distinct character, and the brilliant and colorful orchestration (the flute duet and pizzicato bass line of "Esurientes" never fail to make me smile). In 1978, I was delighted to become acquainted with the four "interpolations" that Bach provided for performances of the *Magnificat* during the Christmas season, and I am happy to include them in this concert. My personal favorite is "Freut euch und jubiliert," a miniature gem which seems to me to capture the joy and wonder of the Christmas story.

A final note: the Chorus of the Handel and Haydn Society is often described as being comprised of professional singers who are all soloists in their own right, and who sing beautifully together in ensemble. In this concert, we are pleased to feature 13 of our choristers as soloists.

-John Finney



“Glory to God in the highest”

“Gloria in excelsis Deo”

The exact occasion for which Bach wrote his Cantata No. 191, “Gloria in excelsis Deo,” is not definitively known. According to Bach scholar Gregory Butler, it may have been performed on Christmas Day, 1745 at the Leipzig University chapel (*Paulinerkirche*), during a service celebrating the signing of the peace treaty at Dresden (a response to the Prussian invasion of Saxony). Bach adapted the music from *Gloria* of his *Missa of 1733*, familiar to us now as part of the great *Mass in B Minor*. He retained the first sentence of the standard *Gloria* text, and followed it with the doxology (“Glory be to the Father...”).

The opening passage highlights the three trumpets, flutes, oboes and violins. The rising melody becomes the main theme when the five-part chorus enters, carrying their cries of “Gloria” up to the heavens. A relaxing of tempo, removal of trumpets and downward melodic lines carry us down to the earthly realm and express “peace to

men of good will.” The second and third movements together constitute the doxology text which were likely done after a sermon or other spoken message. The flute line and two solo voices in the second movement deftly illustrate the Trinity glorified in the text. Full orchestra and chorus return for the jubilant final movement. Unlike the first movement, trumpets offer only harmonic support until the last “saecula saeculorum, amen” when the top trumpet part swirls above the rest of the ensemble.

“Süßer Trost, mein Jesus kömmt”

In stunning contrast to “Gloria in excelsis Deo,” Cantata No. 151 “Süßer Trost, mein Jesus kömmt,” written for the third day of Christmas 1725, is an explication of God’s willingness to become incarnate, humbling Himself to become our personal Redeemer and Comforter. As is often the case in his cantatas on the topic of redemption, Bach’s music here exquisitely conveys the humility of Jesus and the very personal, private relationship that

became possible because of the Incarnation, matching the sentiments clearly laid out in the text by Georg Christian Lehms. Bach and Lehms put us face to face with Jesus; he who mightily “opened the gates of Heaven” for us walks along side us on our own roads to Emmaus.

“Süßer Trost, mein Jesus kömmt” is for voices and a small orchestra of strings,

continuo, flute and *oboe d'amore*, a large oboe with a rustic yet serene tone quality that Bach often used to accompany texts referring to Christ's birth or the Good Shepherd. The flowing melody, flute solo, and rich tone of the *oboe d'amore* in the opening soprano aria focus us onto the pastoral surroundings of the first Christmas night. The music in the third movement continues to illustrate the



SPOTLIGHT: Oboe

The oboe is a younger cousin of the Renaissance shawm, a somewhat raucous double reed wind instrument (two thin pieces of wood strapped together, which vibrate when blown) with a pirouette (cap) covering the reeds, into which the player blew. Probably of Near Eastern origin, it was used in military bands and for other outdoor music in Europe beginning in the 13th century. In the mid 17th century the Hotteterre and Philidor families of Paris refined the instrument by removing the pirouette, allowing direct control of the reeds by lips, thus greater flexibility, control of volume, and variety of articulation. The new, more versatile *hautbois* (“high-wood” or “loud-wood”) quickly entered the court orchestras and opera houses of Europe, and maintained a position in military bands and harmonie ensembles. By 1700 the oboe had three keys to facilitate fingerings, and after 1800 was fitted with a variety of key systems. Several different sizes of oboes featured in the music of the 17th and 18th centuries, including the *haut-contre de hautbois* in A which became the *oboe d'amore* (“love” oboe) used so often by Bach, the larger *taille de hautbois* and *oboe da caccia* (“hunting” oboe, with a curved body and flaring bell) in F, which developed into the *cor anglais* (English horn). Oboes often served to create a humble or pastoral setting in 17th and 18th century music because of their association with the outdoors, specifically with shepherding. At other times their bright sound would imitate trumpets playing bright fanfare figures.



A statue of J. S. Bach that stands in front of St. Thomas Church in Leipzig

lowliness, poverty, and humility of God-Incarnate in every way. The alto sings in a simple style, accompanied by the humblest of instrumental textures. All four voices finally join as a congregation giving God “glory, honor and praise” (Lob, Ehr’ und Preis) in response to His goodness, in the four-part final movement.

The Magnificat was also one of the few Latin texts retained in 18th century Lutheran churches.

Magnificat

During the Middle Ages the Latin *Magnificat* or “Canticle of Mary” from the Gospel of Luke became the centerpiece of the Roman Catholic Vespers service performed at sunset. The Anglican Church adopted the tradition as part of their *Evensong*

service, in both the original Latin and in an English translation (“My soul doth magnify the Lord”), sung to the *tonus peregrinus* (“changing” psalm tone) chant melody. The *Magnificat* was also one of the few Latin texts retained in 18th century Lutheran churches. Following the Roman and Anglican practices, the congregation in Bach’s Leipzig churches chanted the *Magnificat* using the *tonus peregrinus* during the Sunday Vespers Service.

For his first Christmas in Leipzig in 1723, Bach set the *Magnificat* text, with the addition of several Christmas related texts, as a grand work for soloists, chorus, and orchestra. The *Magnificat in D* performed on this concert is Bach’s second version of this piece, dating from about a decade later. This version probably adorned the 1733 celebration of the Feast of the Visitation of Mary, which coincided with the end of the period of mourning for the death of the Saxon elector Friedrich August I. Bach removed the Christmas interjections, thus making the piece more appropriate for any time of the

year, but for today's performance those sections will be restored in honor of the Christmas season.

The words Mary uttered during her visit to her cousin Elizabeth (see pages 21-23) convey a wide emotional and dramatic range, magnificently illuminated by Bach's music. His prodigious ability to convey grandeur, so well demonstrated in "Gloria in excelsis Deo," amplifies Mary's opening text, among other movements. To the contrary, the intimacy and humility which make "Süßer Trost, mein Jesus kömmt" such a wonderful work, especially its use of flutes and *oboe d'amore*, perfectly suit the *leitmotif* of personal redemption expressed in the second movement soprano aria, "the lowliness of His handmaiden" in the third movement, and the child-like innocence of the "esurientes" text. Bach concludes with a brilliant symbolic juxtaposition. The text "as he promised to our forefathers" ("Sicut locutus est") is set as an old-style *a cappella* (unaccompanied) fugue: music of the past for past generations. But as this old covenant became superseded by the revelation of the Trinity—the new covenant glorified in the doxology—Bach convincingly and decisively set the closing doxology text using the grand baroque *concerted* style (instrument and voice parts).

—Michael Ruhling

Dr. Ruhling is the Society's Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.

Bach

TIMELINE

1685: Bach is born in Germany.

1692: The colony of Massachusetts is established.

1712: Handel moves to London.

1721: Bach composes the Brandenburg Concertos.

1723: Bach is appointed Cantor at St. Thomas Church in Leipzig.

1724: Bach begins composing his *Mass in B Minor*.

1723: Bach's *Magnificat* is premiered.

1724: Bach's Cantata No. 151 debuts.

1726: Jonathan Swift publishes *Gulliver's Travels*.

1732: The Royal Opera House at Covent Garden opens in London.

1735: Paul Revere is born in Boston.

1737: John Hancock is born in Braintree.

1740: Bach begins to lose his sight.

1742: Handel's *Messiah* premieres.

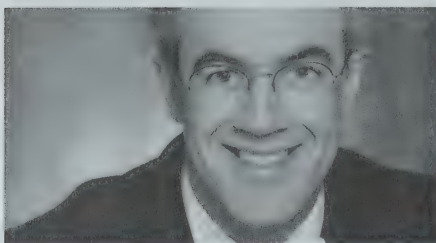
1745: Bach's Cantata No. 191 is thought to be premiered on Christmas Day.

1748: The ruins of Pompeii are discovered.

1750: Bach dies in Leipzig after an unsuccessful eye operation.

Artist Profile

John Finney, conductor



John Finney enjoys an extremely active career as conductor of several choral and orchestral ensembles in the Boston area. He has held the Handel and Haydn Society's Cabot Family Chorusmaster Chair since 1990, and was named Associate Conductor in 1992, directing many of the Society's performances at New England Conservatory's Jordan Hall and at Symphony Hall. Mr. Finney is also highly regarded as an organist and harpsichordist. His organ playing

continues to be an integral part of the services at the Wellesley Hills Congregational Church, where he has served as Director of Music for over 20 years. Since 1987, Mr. Finney has also been conductor of the Heritage Chorale in Framingham. He holds the title of Distinguished Artist-in-Residence at Boston College, where he is Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. He tours regularly with the University Chorale, and has led that ensemble in concerts in the major cities of Italy, Austria, Ireland, and the Czech Republic. John last conducted the Society in December 2007 at Symphony Hall in a program of holiday music.

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 generous gift from the Wintersauce Foundation.*

Program Texts

Cantata No. 191, "Gloria in excelsis Deo"

CHORUS

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.

*Glory be to God on high,
and on earth peace,
good will towards men.*

ARIA (SOPRANO, TENOR)

Gloria Patri et Filio
et Spiritui sancto.

*Glory be to the Father, and to the Son,
and to the Holy Ghost.*

CHORUS

Sicut erat in principio et nunc et semper
et in saecula saeculorum, amen.

*As it was in the beginning, is now, and
ever shall be, world without end. Amen.*

Cantata No. 151, "Süßer Trost, mein Jesus kömmt"

ARIA (SOPRANO)

Süßer Trost, mein Jesus kömmt,
Jesus wird anitzt geboren!
Herz und Seele freuet sich,
Denn mein liebster Gott hat mich
Nun zum Himmel auserkoren.

*Sweet comfort, my Jesus comes,
Jesus now is born!
Heart and soul rejoice,
for my dearest God has
now destined me for heaven.*

RECITATIVE (BASS)

Erfreue dich, mein Herz,
Denn itzo weicht der Schmerz,
Der dich so lange Zeit gedrückt.
Gott hat den liebsten Sohn,
Den er so hoch und teuer hält,
Auf diese Welt geschicket.
Er lässt den Himmelsthron
Und will die ganze Welt
Aus ihren Sklavenketten
Und ihrer Dienstbarkeit erretten.
O wundervolle Tat!
Gott wird ein Mensch und will auf Erden
Noch niedriger als wir und noch viel ärmer
werden.

*Rejoice then, my heart,
for now the pain ebbs
which has oppressed you for so long.
God has sent His dearest Son,
whom He values as high and precious,
into this world.
He leaves the heavenly throne
and would now deliver the whole world
from its chains of slavery
and servitude.
O wonderful deed!
God is made man and on earth wishes
to be lowlier than us and much
poorer.*

ARIA (ALTO)

In Jesu Demut kann ich Trost,
In seiner Armut Reichtum finden.
Mir macht desselben schlechter Stand
Nur lauter Heil und Wohl bekannt,
Ja, seine wundervolle Hand
Will mir nur Segenskränze winden.

*In Jesus' humbleness I can find comfort,
in His poverty a kingdom.
This same miserable state acquaints me
with pure salvation and well-being.
Indeed, His wonder-working hand will
weave a wreath of blessing for me.*

RECITATIVE (TENOR)

Du teurer Gottessohn,
Nun hast du mir den Himmel aufgemacht
Und durch dein Niedrigsein
Das Licht der Seligkeit zuwege bracht.
Weil du nun ganz allein
Des Vaters Burg und Thron
Aus Liebe gegen uns verlassen,
So wollen wir dich auch
Dafür in unser Herze fassen.

*O precious Son of God,
now You have opened heaven to me;
and through Your lowliness
have brought us the light of blessedness.
Since You now, all alone,
have left the stronghold and throne of
the Father out of love for us,
in our turn we would therefore hold You
fast within our hearts.*

CHORUS

Heut schleußt er wieder auf die Tür
Zum schönen Paradies,
Der Cherub steht nicht mehr dafür,
Gott sei Lob, Ehr und Preis.

*Today He opens the door again
to lovely paradise;
the cherub no longer stands before it;
praise, honor, and glory be to God!*

Magnificat, BWV 243**CHORUS**

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

ARIA (SOPRANO)

Et exsultavit spiritus meus in Deo salutari
meo.

*And my spirit hath rejoiced in God my
Savior.*

CHORUS

Vom Himmel hoch, da komm ich her,
Ich bring euch gute neue Mär;
Der guten Mär bring ich so viel,
Davon ich sing'n und sagen will.

*From heav'n on high I come to you,
I bring to you glad tidings new;
of that good news I bring so much,
thereof both sing and tell I will.*

ARIA (SOPRANO)

Quia respexit humilitatem ancillae
suae; ecce enim ex hoc beatam me
dicent

*For he hath regarded the lowliness of his
handmaiden; for behold, from
henceforth shall call me blessed.*

CHORUS

Omnes generationes.

All generations.

ARIA (BASS)

Quia fecit mihi magna qui potens est, et
sanctum nomen eius.

*For he that is mighty hath magnified me,
and holy is his name.*

CHORUS

Freut euch und jubiliert;
Zu Bethlehem gefunden wird
Das herzeliebe Jesulein,
Das soll euer Freud und Wonne sein.

*Rejoice with triumph glad;
in Bethlehem revealed hath been
the darling little Jesus-child,
that shall to you joy and pleasure bring.*

ARIA (ALTO AND TENOR)

Et misericordia a progenie in progenies
timentibus eum.

*And his mercy is on them that fear him
throughout all generations.*

CHORUS

Fecit potentiam in brachio suo,
dispersit superbos mente
cordis sui.

*He hath showed strength with his arm;
he hath scattered the proud in the
imagination of their hearts.*

CHORUS

Gloria in excelsis Deo! Et in terra pax
hominibus, bona voluntas!

*Glory be to God on high! And on earth
peace to men of good will!*

ARIA (TENOR)

Deposuit potentes de
sede et exaltavit
humiles.

*He hath put down the mighty from their
seat, and hath exalted the humble and
meek.*

ARIA (ALTO)

Esurientes implevit bonis et divites dimisit
inanes.

*He hath filled the hungry with good things
and the rich he hath sent empty away.*

ARIA (SOPRANO AND BASS)

Virga Jesse floruit,
Emmanuel noster apparuit;
Induit carnem hominis,
Fit puer delectabilis;
Alleluja.

*Jesse's maid then fruit did bear,
Emanuel our Lord appeared to us;
himself in mortal flesh he put,
a child most pleasing he became;
Alleluia.*

CHORUS

Suscepit Israel puerum suum recordatus
misericordiae suae.

*He remembering his mercy hath holpen
his servant Israel.*

CHORUS

Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.

*As he promised to our forefathers,
Abraham and his seed for ever.*

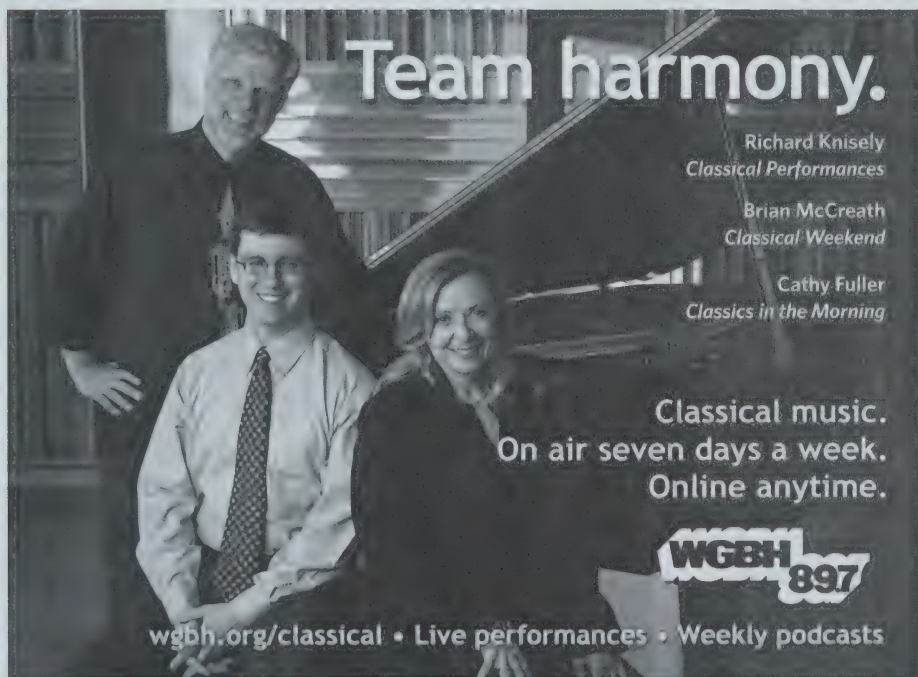
CHORUS

Gloria Patri, gloria Filio,
gloria et Spiritui Sancto!
Sicut erat in principio et nunc
et semper
et in saecula saeculorum. Amen.

*Glory be to the Father, glory be to the
Son, and glory be to the Holy Ghost!
As it was in the beginning, is now, and
ever shall be,
world without end. Amen.*

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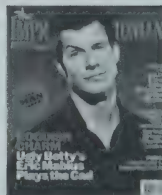
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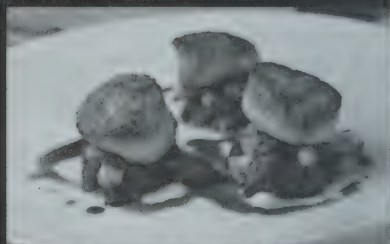
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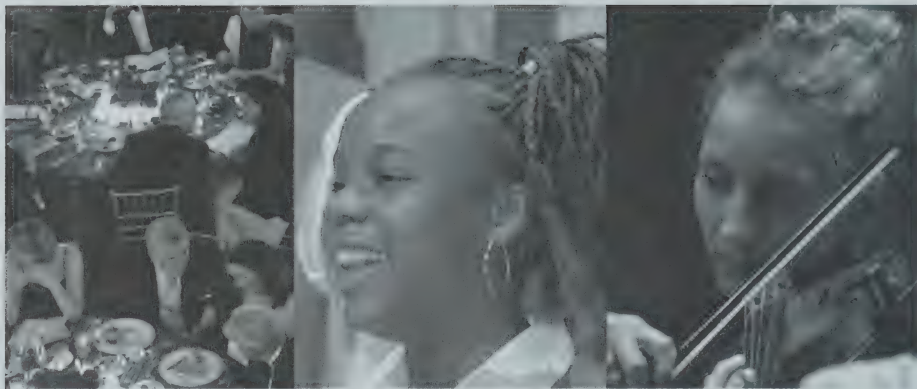
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Coda

Meet the musicians!

Name: Kathleen Staten

Instrument: Oboe/Recorder

Performing with the Society since 1998



How long have you performed with the Handel and Haydn Society?

About 10 years. My first concert was *Messiah* with Christopher Hogwood. No matter how many times I play that piece, I always remember the amazing impact of my first concert on the Symphony Hall stage with Handel and Haydn.

What do you like most about performing with Handel and Haydn?

The people. Everyone who is part of this group is outstanding and wants the best possible product and experience every time. The musical opportunities are also exceptional. Many of my most memorable concerts were with the Handel and Haydn Society.

What do you enjoy about performing on period instruments?

The whole reason I got into period performance was to understand more about the evolution of the oboe and the "rules" of Baroque performance. Playing the Baroque oboe gives me such freedom of expression. Still, my favorite aspect of period performance is the opportunity to perform in small groups of people where my artistic input really matters.

Do you have a job outside of music?

I am a licensed real estate agent in Massachusetts and New Hampshire but that career is temporarily on hold! Music and motherhood are keeping me busy. My husband and I have a two-year old son who is a fearless adventurer on swing sets, expert muffin-maker, housework assistant and a huge fan of Bach.

What is your favorite place in Boston?

Symphony Hall and its surrounding area. My first trip to Boston was for a Handel and Haydn set and the impression of making music on that historic and prestigious stage has remained with me. It is exciting and energizing to be a part of what happens at Symphony Hall.

What is your favorite restaurant?

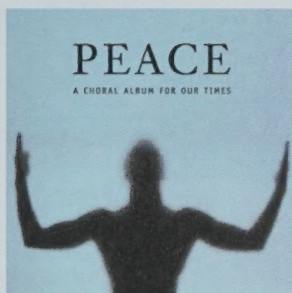
I love to try different places all the time but my new favorite is a place on Main Street in Nashua called "Saffron Bistro." It's a visual vacation from life and the food is better than anything you could make yourself!



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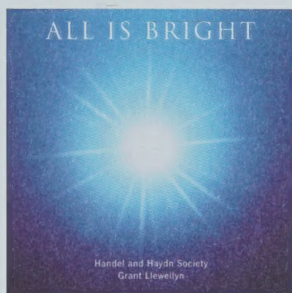
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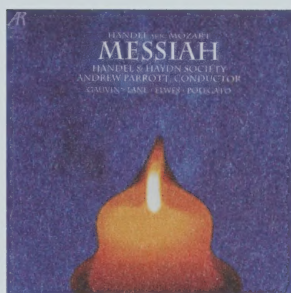
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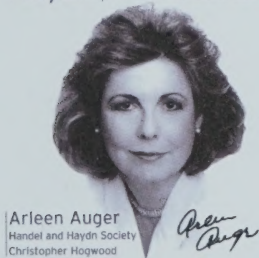
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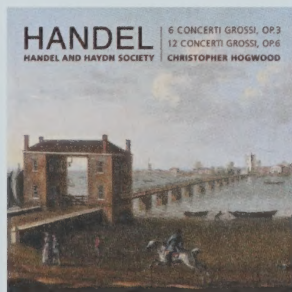
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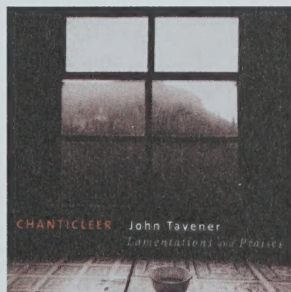
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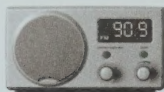
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